

ON Exclusive in The Daily Carmelite
PAPER by FREDERICK
WINGS, O'BRIEN

FOR the first time this year, I spent a night in Carmel. It is, undoubtedly, handsomer, more interesting, than ever before. The new buildings are more presentable than the old; the gardens lovelier. Only, Uncle Sam sins. His office is P. O.; Positively Ornerly. Then there is overcharge aplenty. I paid, with a friend, eight dollars for a small hotel room without any view, on the ground floor, and a small, commonplace bath. In Los Angeles, it would be four dollars. Of course, this was without eats. The hotel will reply that it is the hot season. What about the off season? A fine advertisement is eight dollars for a little room in a village! Much too much! I can't afford to visit Carmel again this year.

§ §
Mussolini will fall as Humpty Dumpty. The Italian king's men will not put him together, again

§ §
GRIGSBY Grunow Company, selling mechanical refrigerators, and other modern gadgets made nearly two millions a year ago. This year, the company lost over two millions. Why? Well, the gadget market is saturated in proportion to the gadget-using wage-earners. The gadgeters must supply the gadgetees with incomes.

§ §
TOWARDS Russia, signs point the way of American progress.

§ §
BOOTLEGGERS have, often, a sense of fitness. At a notable San Francisco Italian *ristorane-caffe*, I saw enter a very sedate-looking cleric, hurriedly, half-shielding his backward collar. He hastened upstairs for privacy, and soon several cocktails followed him; then, an excellent course dinner, with a *fiasco* of *Chianti bianco*. Joe, so-called King of the Bootleggers, proprietor, said to me, who was eating a slender meal: "He getta tire somatime da church. He maka da sneak from da ol' woman, taka two tree cockatail, eata da good dinn, an drinka da vino. He allarighta. Mebbe, he tella da ol' wom' he vessit da sicka man, so she no maka da trub'.

§ §
A radical usually has no car, or at least no money for gas.

THE DAILY CARMELITE

VOL. IV CARMEL-BY-THE-SEA: SATURDAY, AUGUST 8, 1931 OFFICIAL PAPER 3c

"Beggar" Plays to S.R.O. on Second Night

Street-corner, postoffice, shop and gallery gossip yesterday confirmed The Daily Carmelite's first report of the complete success attending the initial performance of "Beggar on Horseback," which occupies the stage and other parts of the Studio Theatre again tonight and tomorrow night. The second performance, last night, drew an audience which completely filled the house, and saw a number of S.R.O. patrons lining the walls. Early reservations for tonight are advisable, as there has been a good forward booking for the week-end.

This Connelly-Kaufman concoction without question fits the mood of Carmel and its visitors at the moment; humor, variously subtle and broad, is offered in antidotal measures adequate for several additional years of depression. Edward Kuster and his associate Golden Bough Players have done a piece of work here which all of Carmel should see, and should be proud to show to its visitors as representative of creative theatre.

FREDERICK O'BRIEN TALKS SHOP IN CARMEL

"AND what are the serious complaints against 'On Paper Wings'?" I asked a close and old friend in Carmel on my half-day visit this year. "You have no taste," he replied. "You are vulgar, you deal with common things." "That old, cunning coot, Chesterfield, the best-mannered man of his time, said: 'Good taste is the most effectual barrier against innovating truth, against change,'" I replied. "What else is alleged against the column?" "You are flippant, if not sacrilegious towards religion." "Hardly" I answered. "I make fun of most parsons, of sectarianism, all sects; I do say that Christianity is not in the churches." "You attack our President." "I state his good points. He is a failure. In Washington, he is a most unpopular sourball, lacking grace,

National Academy Exhibit Opens Monday

The National Academicians exhibit sponsored by the Carmel Art Association will open at the Denny-Watrous Gallery Monday evening with a reception tendered in honor of the exhibitors, William Ritschel, Armin Hansen, Paul Dougherty and Arthur Hill Gilbert.

It is exceptional to find in so small an association four members who have received Academy recognition. The grouping of their work in the forthcoming exhibit should prove an outstanding event.

FOREST THEATER'S NEXT

"Love-Liars," a romantic comedy by Herbert Heron and Constance Skinner, is in rehearsal at the Forest Theater for production two weeks hence under the direction of Blanche Tolmie.

SCULPTURE EXHIBIT

An exhibition of sculpture, reliefs and drawings by Jacques Schnier at the Candide Gallery, Sixth and Junipero, will be opened today with an afternoon reception from two to five.

humor or decision. He has let conditions, abroad and at home, go from bad to worse. Yet, I prefer him to most politicians. Our future, more than, even, our present, calls for an awake, responsive, daring leader, for times are altering; a revolution of feeling, demand, revolt, is upon us. Europe is perishing. The greatest captains of industry know it, and regret that our President is occupied in campaign tactics, while the world is beginning to be afire." "They say you are not respectful to sex." "I honor and believe in love, in marriage, in one woman for one man. I detest promiscuity, the old-maid, gynander idea of sex, the curate advice as to love, the ascetic stupidities." "Anyhow, they say, you are all wet." "Well, there's something in that."

WALDVOGEL STUDIO MOVED TO ASILOMAR BLVD. A S I L O M A R AT HOME TO VISITORS NINE TO FIVE

THE CARMEL ART ASSOCIATION ANNOUNCES

*an exhibition of the paintings
of their Four National Academicians*
WILLIAM RITSCHEL ARMIN HANSEN
PAUL DOUGHERTY
ARTHUR HILL GILBERT
*At Denny-Watrous Gallery
from August tenth to twenty-fourth
inclusive*

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Carmel

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WOVEN EXPRESSIONS

Countess Ephy Lovatelli, of Italy and Pasadena, is exhibiting her modern weavings done in an archaic Egyptian fashion at the Denny-Watrous Gallery this week. The exhibit will close today. This is the first exhibition she has had in the United States, though she will show once more in Los Angeles. She is a member of the United Lodge of Theosophy, and she uses her weaving as a means to personal and theosophical expression. Desire to study at the Mother House, which is in Los Angeles, is the reason she is in California.

The two outstanding features of this exhibition are, first, the blending of colors in the various forms of weaving, and, secondly, the composition of designs which are absolutely personal with influences of theosophy in them. She uses simplified, square designs in her weaving, as she believes that it is wrong and inartistic to try and get effects that are not native to the process of weaving. "It is not to use the shuttle and thread like a pencil," and, sitting there in the gallery surrounded by Edward Weston's photographs, she went on, "Mr. Weston here, understands this very well, photographs are not paintings. He has used the shuttle, not the pencil."

All of the weavings shown are of early Egyptian composition in design except one, a large drape woven in cream and watermelon colored thread. This one is distinctly Byzantine. The Moon and Its Shadow, one of the more theosophical weavings, is a small hanging in two shades of blue and a gold thread, out of which the moon is woven. The shadow cast by the moon is in a deep blue, and symbolizes the astral form which all things have, and upon which the material form is built.

A second hanging of basic theosophical value is called, Thou Appearest Splendid on the Horizon of Heaven Living Sun. It is large, with a creamy wool background, the sun appearing violently red, with two brown owls standing behind it, their eyes open. Lovatelli explained that the Egyptians symbolized the Absolute as owls with open eyes—a manifestation of the universe,—and owls with their eyes closed meant Absorption.

The third, and most interesting weaving, was a rug called, The Ashwattha Tree With Its Roots Above and Its Branches Below. This design appears American Indian in derivation, but she

explains that the Indian and the Egyptian weavings are almost entirely alike in their dual thoughts, designs, and colors. This Tree of Life appears in the Upanishads, the sacred book of India. Its branches are seven, the mystical Pythagorean number. Their colors are blue for spirit, yellow for soul, red for passion and desire, and the blue and yellow mix to make green, the universal harmony.

Countess Lovatelli wears dresses of her own making. The one she wore was of black silk thread, draped in a Grecian manner about the shoulder. Its hem was bordered with a stylized meander, the basis of which is the Greek swastika. White monoliths, also stylized, rose above the meander. Grecian sandals completed the attire, which was unusual and graceful.

Mrs. Mary Mendenhall Perkins, Los Angeles art authority, is the house guest of Mrs. Florence A. Greatwood for a month. Mrs. Perkins is a prominent member of the Ebell Club in Los Angeles initiator of the Round-Table talks at the Friday Morning Club, and regular contributor to art periodicals.

Mr. and Mrs. J. M. Mershon have left Carmel after several months stay, and sail from San Francisco on the nineteenth for the Far East, with Bali, in the Dutch East Indies, as their eventual destination. Mrs. Mershon is a dancer of note, known on the stage as Katherine Edson.

Miss Betty Mack Harg has returned to her home in Los Angeles after spending a month with her sorority sister, of University of California at Los Angeles, Miss Hester Schoeninger, on the Point. Miss Schoeninger will attend the University again this fall, where she will be a sophomore.

Samuel Hinds of Pasadena Community Playhouse attended the opening performance of "Beggar on Horseback" and comments very favorably on the production.

Children of the Douglas School summer camp participate in a swimming meet at the Roman Plunge, Del Monte, tomorrow, as part of their "Big Week." On Monday and Tuesday they will hold a gymkhana and an entertainment in the school's open-air.

Dr. Elie Faure, distinguished French authority on art ("A History of Art," "The Dance Over Fire and Water," etc.) now on a world tour, will lecture in San Francisco on August seventeenth.

SATURDAY, AUGUST 8, 1931

THE DAILY CARMELITE

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J. A. COUGHLIN Editor and Publisher
A. R. GLYDE Business Manager

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"THE QUALITY OF LAUGHTER"

A Moscow Letter from ELLA WINTER

Nothing is supposed to escape the all-seeing eye of the Communist, and very little does—especially the energetic eye of the eager Young Communist. The determined Bolshevik onslaught on education has brought about fundamental changes in teaching and learning, changes affecting all ages from pre-birth to the end of a University career. It seemed that no branch of education had been overlooked that might in any way have an effect on the creation of the new citizen of Soviet Russia—the "collective" human being. But yes—one field had escaped detection—the realm of the Toy. Children's toys had not kept pace, were not keeping step with the new demands. The *Comsomlshaya Pravda*, the bright audacious daily paper of the League of Communist Youth recently turned a scathingly critical searchlight on the deficiencies of Soviet toy manufacture.

"The Toy Continues To Amuse the Philistine" scolds a headline on a page almost entirely devoted to articles on toys. "Let Us Make Technical Science the Foundation of Education. We Must Bring Up A Thousand Soviet Edisons." "Must we stress the importance of the Toy in Communist education? Is it necessary to show the connection between technical education and the technical toy—the first step in the life of the future constructor? Factories should produce toys corresponding to a Communist education; yet though the factory 'World of the Child' has ceased to be under private ownership, the social and pedagogical quality of the toys has not changed. The Director, in attempting to justify his continued production of old-type toys, claims that the new toy will have no sale. This is the reasoning of an opportunist. (Opportunists, with right deviationists, left deviationists, wreckers, damagers, idlers etc., are the present enemies of the Revolution.) The man who says the new toy will not sell is considering only bourgeois ideology.

"Now, what is the position of the Toy in our country? There has grown up a new consumer—the new collective creche, nursery, kindergarten, playground. Also, that part of the popula-

tion which used to buy toys very little has now become the main buyer. The cultural growth of the working masses has changed their attitude to the toy. What we need today is a technical toy, a toy that will make the child acquainted with materials, with the fundamental principles of machinery . . ."

Two photographs accompany the article, one of a startled-eyed peasant doll under which appears the inscription: "A new Toy on sale in the shops." The other is a picture of a mechanical conveyor and states: "But this is not on the market."

Some effort to manufacture educational toys has been made, but the Comsomols have more patience with these than with the old toys. "A Red Army soldier made to look like a dandy with waxed mustaches, and standing on one leg, a Pioneer, beating a drum maybe, but with what a face! And in the game of *Gratki* (a popular Russian game something like ninepins) the ninepins to be knocked over are a grain elevator, a factory, a combine, a tractor. And there's another game in which the counters are factories under the five year plan and the winner can only win by harming other plants. This is how educational ou toys are!"

Since criticism is rarely unconstructive in this country, however, the paper now proposes remedies. In the first place, conditions in the toy factory are much to blame. Most of the workers are young people of adolescent age, *bes prizornik* (homeless waifs) and they are shockingly paid—not more than twenty-seven roubles (thirteen dollars) a month sometimes; and their sleeping quarters may be nothing but a corner in somebody's room, for which they pay by doing housework for the owner. "Can one expect such workers to have any interest in or knowledge of the article they are manufacturing? How can such a factory develop shock-workers? No, no-one there is fighting for the new toy. The factory needs social towing." This means that another factory or a brigade of Comsomols should take it under their wing and help with work and advice.

Another suggestion is that the Toy Council (a body created by the Supreme Economic Council to exercise pedagogic and artistic control over toy-production) should be given much wider powers, more independence and centralized control. And there should be another State body with the power to do away with harmful or ugly toys, or those which do not fit ideologically into the new society. The last suggestion is a typical Soviet remedy of today, in-

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spired by the colossal achievements of the Five-Year Plan and the reverence of Russians for machinery: "Handicraft manufacture of toys must cease, for it is too slow, factory manufacture must replace it. But the factory must be modernised, new life, new ideas, above all the new ideology must infuse every department; then only can we hope for the new toy which shall suit the new education of the new Soviet child."

THE FOREST THEATER AUGUST 21-22

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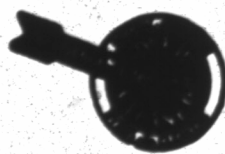
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AND SUNDAY MAT.

PERRY
DILLEY PUPPETS



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Sat. Eve. 8:30: Guignol Goes A-Fishing and The Emperor's New Clothes
Sun. Mat. 2:30: Booby Hans and Red Riding Hood and the Wolf
Matinee: Children 50c; Adults 75c; Evening: Children, 50c; Adults \$1.00

GUIGNOLS OF PERRY DILLEY SHOWING TODAY

Perry Dilley's Puppet Show, which plays this afternoon and tonight and Sunday matinee in the Denny-Watrous Gallery is of the hand-puppet type. There are three types of marionettes, the difference lying in mechanical structure and method of operating: the marionette, controlled from above by strings; second, the shadow puppet, a figure cut out of cardboard, leather, or stiff silk, with articulated arms, head and legs, controlled from below by means of slender rods or wires, and played between a lamp and a white sheet. The third type of puppet, the hand-puppet or guignol, which Perry Dilley uses, is one of the best known, and most popular. The Perry Dilleys have reached a high stage of art in the use of the guignol, so much so that so critical an authority as Sam Hume, says, "Perry Dilley's show is the best of its kind I have ever seen."

After the performance on Saturday and Sunday afternoons, the children are invited up to see how the puppets are made and worked.

LATEST BOOKS AT THE LIBRARY

Non-Fiction

Hart—Once in a Lifetime

Heyward—Brass Ankle

Fiction

Abbott—Kitty Frew

Beck—The Irish Beauties

Cather—Shadows on the Rock

Chambers—Gitana

De Lamater—Personals

Gerould—The Light That Never Was

Jouvenel—The Gentle Libertine

Oppenheim—Simple Peter Cradd

Pedler—Kindled Flame

Mysteries

Dyer—The Three-cornered Wound

Abbot—About the Murder of the

Clergman's Mistress

Allingham—The Gyrth Chalice Mystery

Leroux—Lady Helena

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DAILY PRESS NOTICES

Portland Oregonian: "The purity of his tone work and the sympathetic rendition of his numbers were revelations."

"Chicago Examiner": "How can so good a 'cellist write such good music?"